

Rules, Systems
and Methods

Women's Garment Cutting

DOOLITTLE

TT
520
D69



Class T T 520

Book 1 63

Copyright N^o - - -

COPYRIGHT DEPOSIT.



Oliver T. Doolittle

STRAIGHT SHOULDER RULES, SYSTEMS AND METHODS

OF THE

PRESENT DAY

BY

OLIVER T. DOOLITTLE

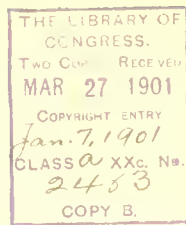
WOMEN'S GARMENT CUTTING



OLIVER T. DOOLITTLE, PUBLISHER

PHILADELPHIA
OLIVER T. DOOLITTLE, PUBLISHER

1901



COPYRIGHTED, 1901, BY OLIVER T. DOOLITTLE

PRESS OF SHERMAN & CO.
PHILADELPHIA

PREFACE.

IN the introduction of this work on women's garment cutting, it will be found entirely new in the production of all the separate methods contained herein. The author having had many years' practical experience in the cutting of men's, women's and boys' garments, is enabled to demonstrate the value of the contents of this book. He has made all branches as plain and simple as possible, and as best adapted to their practical working. The distinction between rules and systems herein mentioned is for the purpose of designating the rules to be worked separately and also with a system. In all the above work is given a proportionate rule, and that as a foundation is based on the principle that has proof of correctness in the proof of the workings. It will prove within itself all points that govern as being equal to an established center, and that is established by proof of the location, making it a self proving rule as a correct foundation or base to work upon, and by it change any problems that may arise.

This work is not only of great value to the inexperienced in starting, but as well to one of experience, as all points agreeing with his experience give proof of correctness. Any other rule point can be applied to any of the rules or systems in this work, and if good it will prove them to be correct, and if bad so prove them. There is some good in all, and it is from the many rules and the practical tests as to their value that this work is evolved.

In keeping with the above rules of proportion is the one of measure drafting, as it better enables one by the working of the two in one to exercise good judgment in determining any problem that may arise and give more assurance in the producing of a draft. In the form of the long neck the proportion will be found especially of value in determining by proportion the effective location of points as to harmonizing together, as all two points as one, must do so for good results. While trying-on many times is not as objectionable to the women as to the men (they having more patience on the average), it is as well not to subject them to the annoyance if it can be avoided, and it can be by a close application of the two rules above mentioned and the workings of the two with the pattern system, and by the use of all three, as in one there can be much time as well as expense saved, avoiding many try-ons by first doing what is often required afterwards.

The pattern system of changes with the other two is as well to better illustrate in all the branches of the different forms, giving practical demonstration in proof.

For skirt, easy walking skirt, shown in Diagrams. This not only gives more freedom in walking, but if properly balanced on the hip, the extra amount of drapery added to front will fall straight down in front, and give a more graceful appearance to the form. The gorge taken out for hip shape has much to do with the varied forms, and no skirt can drop well with graceful ease if hip-bound—shown in Diagrams. The extra amount given the short walking skirt will as well give more ease to a long skirt at back when held up back length. The index will guide to all separate illustrations of changes for garments as differing in form from that of normal.

This work is what is claimed as to the present; it may be advanced in future years, but surely it is better to start with now than with that of the past to reach it. It should require no more to convince than to observe the advancement in all other branches of industry, and compare all of to-day's with those established years ago. There is no other industry using that of the past as much as will be found in the tailoring business in all its branches, all others always seeking the best and latest in all its workings. Any and all who will use this book will find it of great value in the men's branch of coat cutting, and feel fully compensated for the price of the work by the many valuable points found within its pages, and those points were obtained by the practical experience of the author.

CONTENTS.

Foundation (Bodice and Jacket Rule Proportion),	9
Sleeves (Rule Proportion),	12
Skirt (Rule Proportion),	14
Measure Diagram (To Take for Bodice, Jacket and Overgarment),	16
Measure Rule (To Apply for Body Bodice, Jacket and Overgarment),	18
Skirt (Measures to Take),	20
Skirt—Rule Measurement (To Apply),	22
Cape and Circular,	24
Cape or Circular (With Sleeve),	24
Trousers,	26

SYSTEM OF PATTERN CHANGING.

Body Bodice and Jacket (Varied Collars),	30
Jacket, Double-Breasted (Straight Front),	32
Jacket, Double Breasted (Cutaway Front),	32
Jacket (3-Part Separation—Whole or Seam Back),	34
Vest (Double- and Single-Breasted—Varied Collars),	36
Box Coat (With Collar),	38
Stout Form (Bodice, Jacket and Skirt),	40
Back and Sleeve (To Lengthen or Shorten),	42
Wide Hip and Drapery (Skirt),	44
Ulster (From Jacket, all Collars),	46
Raglan (From Jacket, or Rule),	47
Remarks and Suggestions,	53

FOUNDATION RULES



BODY BODICE AND JACKET RULE—FOUNDATION.

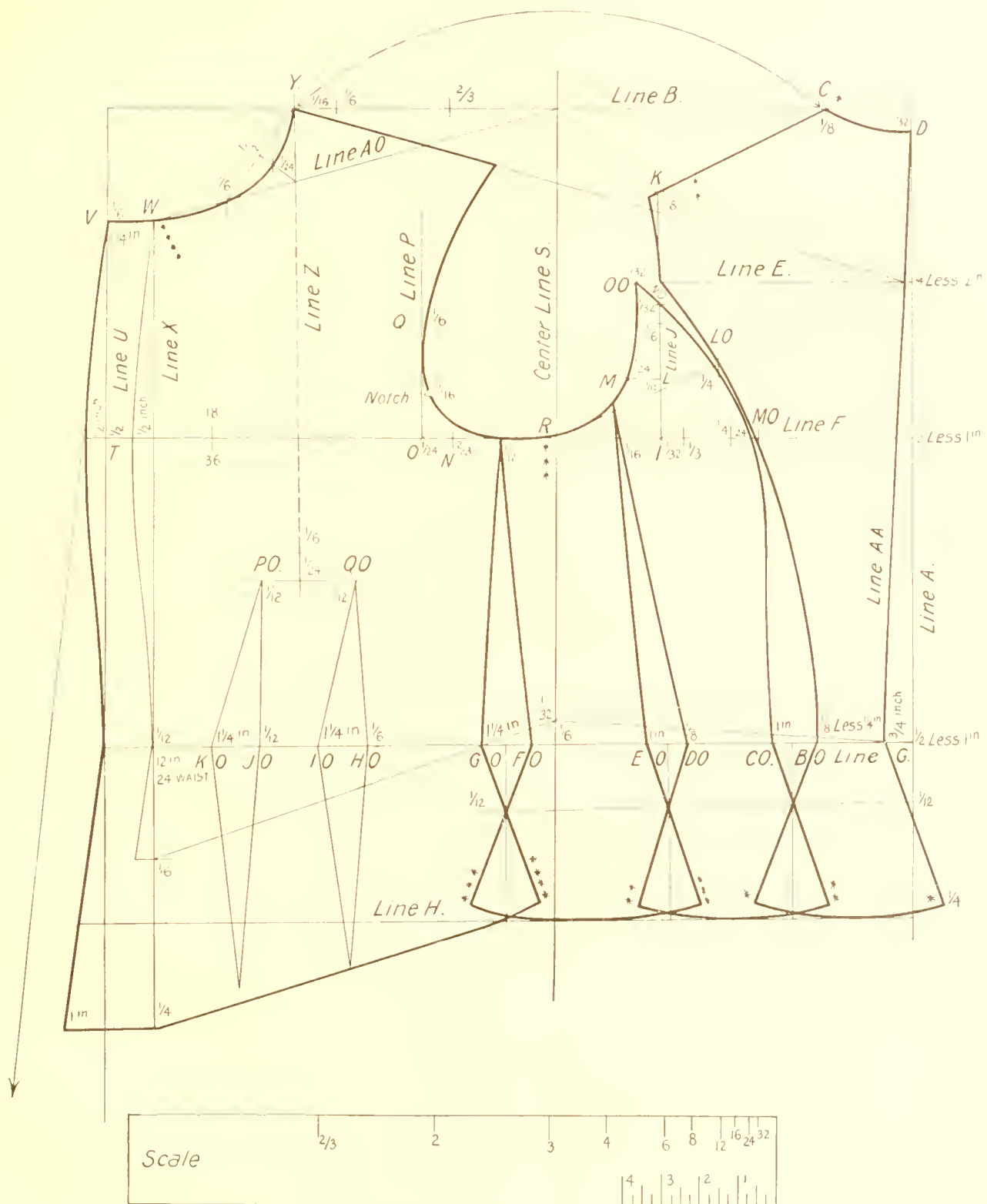
FIRST draw line A perpendicular for the back construction line. Then at right angle square and line out from line A line B. Go out from line A on line B one-eighth to point C.

Go down from line B on line A one-thirty-second to point D; then shape for top of back from D to C. From D go down a one-fourth less one-half inch to line E. From D go down on line A a one-half less one inch to breast line F. From line F go down on line A a one-half less one inch to waist line G; then go down the distance required by style to line H. Square and line out from line A; line E the distance of one-half the back width and lines F, G and H the full distance required for draft. Go out from line A on breast line F one-third and one-thirty-second to I. From I square up line J to and above line E one-eighth to K. Then draw line for top of back shoulder from C to K. Go up from I on line J one-twelfth to L. From L go forward from line J one-twenty-fourth to M. Then from line A go forward on breast line F two-thirds to N. From N forward one-twenty-fourth to O. From O square up line P from breast line F one-sixth to Q (this line for front of arm seye). Go up from O on line P one-sixteenth (this for front notch of seye for the sleeve). The center line S is established by a half distance from I to N. (The half is point R.) Then from line B square down a line to R and to waist line G. From N go out on breast line F one-half to point T. Then from line B square down line U (the front line of draft) to T, extending to full distance of draft to line H. Go down from line B on line U to V one-sixth. From V come back one and one-quarter inches to W and draw line from V to W. Then square down "by" the line B only from W. Line X to waist line G. (This line X will establish the front edge of body bodice for a dress. Line U the front edge for top or overgarment, and in this garment use line X as the button line, and from it make the advance of any requirement of distance or effects.)

Then go out from line A on line B two-thirds. From two-thirds one-sixth, from one-sixth one-sixteenth to Y (point Y the most essential in garment cutting). From Y square down line Z a distance of three or four inches. Then from W draw line AO to center line S at line B. To form neck gorge shape, go from Y to line AO one-sixth; take the half of one-sixth, a one-twelfth, and from the one-twelfth line to the fork of lines AO and Z. From the fork on that line go up one-twenty-fourth. Then shape from Y to one-twenty-fourth, to one-sixth, to W. For top front shoulder, draw a line from Y to line E at line A. For separation of parts for seams, go forward from line A on waist line G three-fourths inch; from that three-fourths inch draw line AA to D. From line AA go forward on line G as follows: From line AA one-eighth less one-fourth inch to BO; from BO one inch to CO; from CO one-eighth to DO; from DO one inch to EO; from EO one-sixth to FO; from FO one and one-quarter inches to GO; from GO one-sixth to HO; from HO one and one-quarter inches to IO; from IO one-twelfth to JO; from JO one and one-quarter inches to KO; from KO one twelfth to line X; from line X go forward on line F one-half inch. Draw line from W to one-half inch, to waist line G at line X. From line U go forward on line F one-half inch. Draw line from V to the one-half inch to waist line G. Go forward from line U on line H one inch. Shape lines V or W that the draft calls for from waist line G to the one inch out. For a Dress Waist Bodice: Go down waist line G on line X one-sixth and from the one-sixth forward one inch, or as to the form. (The inside shape line from W to the one-sixth down from line G is the Dress Waist Bodice line, and the outer shape line from V to G to H is the Overgarment line.) For the locating of points for line and shape separation, first draw a line from R at line S to line E at line A. From R on this line go a one-fourth to LO. From R on breast line F go a one-fourth and one-twenty-fourth to MO. Draw line from MO to BO at line G; then go up on line J from I one-sixth and one-thirty-second to NO, on the top line of back formed from C to K. Take for the width that distance of style required. Take the same amount for width of front shoulder as the back. From line J on

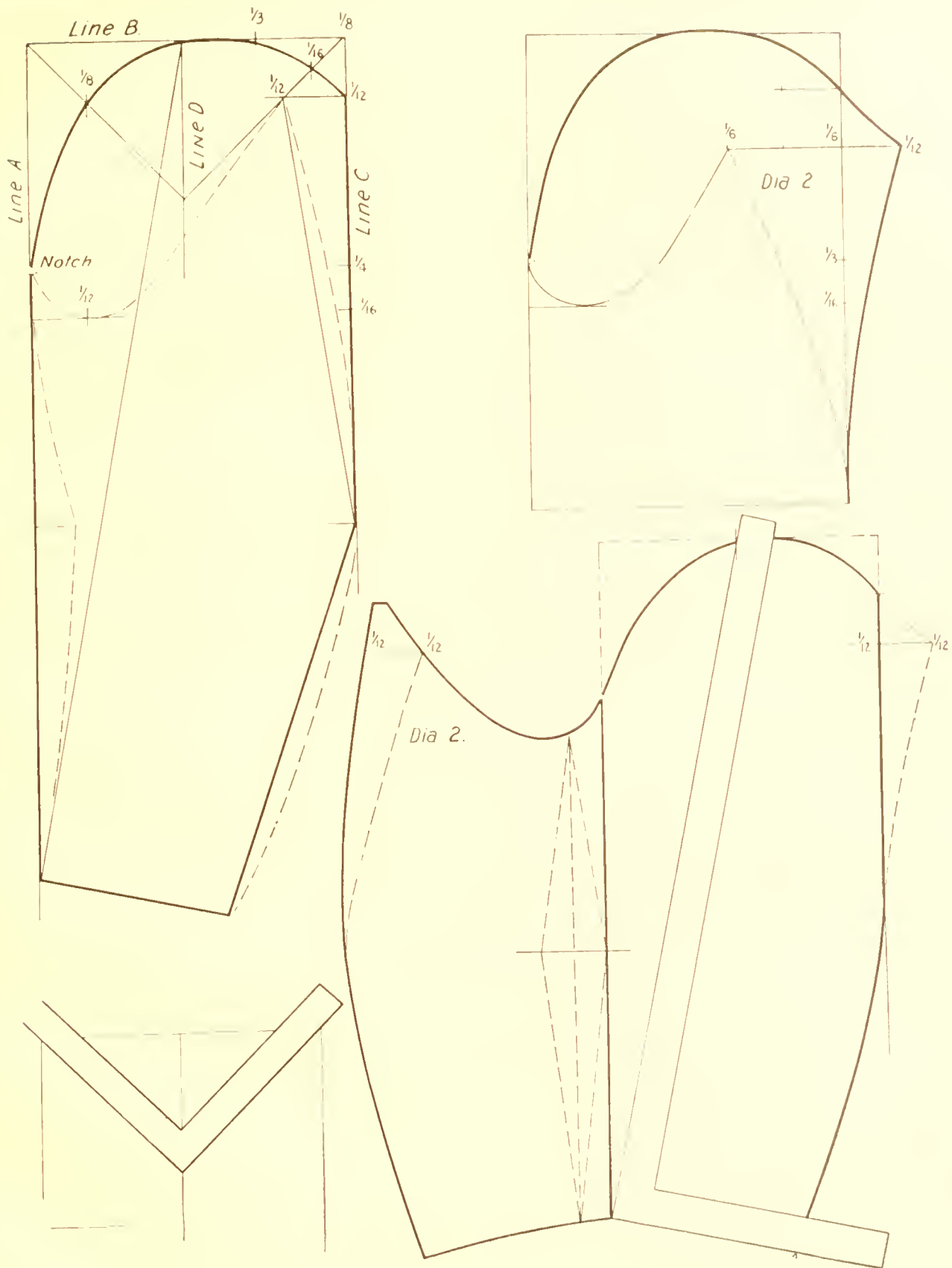
line E go forward one-thirty-second to OO. Then shape the back from K to line E at line J and to LO, to MO, curving to BO at waist line G. Draw line from MO to CO. Then, to form the side form, go from OO to NO, to LO, to MO, curving to CO at waist line G. To form under arm side part, go out on line F from line I one-sixteenth, from the one-sixteenth line to DO and EO. Shape the lines from the one-sixteenth on line F to DO and EO. Go forward from center line S on line F one-twelfth. From the one-twelfth line to FO and G; shape from the one-twelfth to FO and GO. Then extend down line from Y, extending below line F one-sixth and one-twenty fourth. From the one-sixth and one-twenty-fourth distance draw line at right angle each way; to PO and QO one-twelfth each. To take out for two darts in a Draft, Line from PO and QO to HO to IO to JO, to KO. To shape arm scye (the back already shaped above to line E): Go from OO to M, to R, to N, to front notch, to Q, to width of front shoulder at end point. To shape waist line: Go up on center line S from waist line G one-thirty-second. From that line to line AA at back on line G, and from center line S to the one-sixth down on line X. This line forms the waist for Bodice Draft, or for Skirt. Take the center of distances between BO and CO, DO and EO, FO and GO, and from line G square line down for each center one-twelfth; then from waist line G shape from the above openings to the one-twelfth, on the lines of center formed, and continue angle of shape to any distance. A short jacket or a long ulster, crossing all lines at the one-twelfth down from line G: To sweep for full-length distance, sweep from marks * * to those of the same. Starting at C on line B and at full distance length at back * : going forward to *, making all of same distance from waist line G as the first starting length at back to the front * * * *. Then shape darts from waist line G to full length of skirt. If only one dart is required, take the amount of the two for it. If a full front garment, omit the darts.

For the jacket: Go down on line U one-fourth from the one-sixth of bodice, and sweep from * * * * to the one-fourth on line U. All mentions of whatsoever division in this or any part of this work are those of the Breast Measurement, and are to be so implied without further mention.



SLEEVE RULE—PROPORTION.

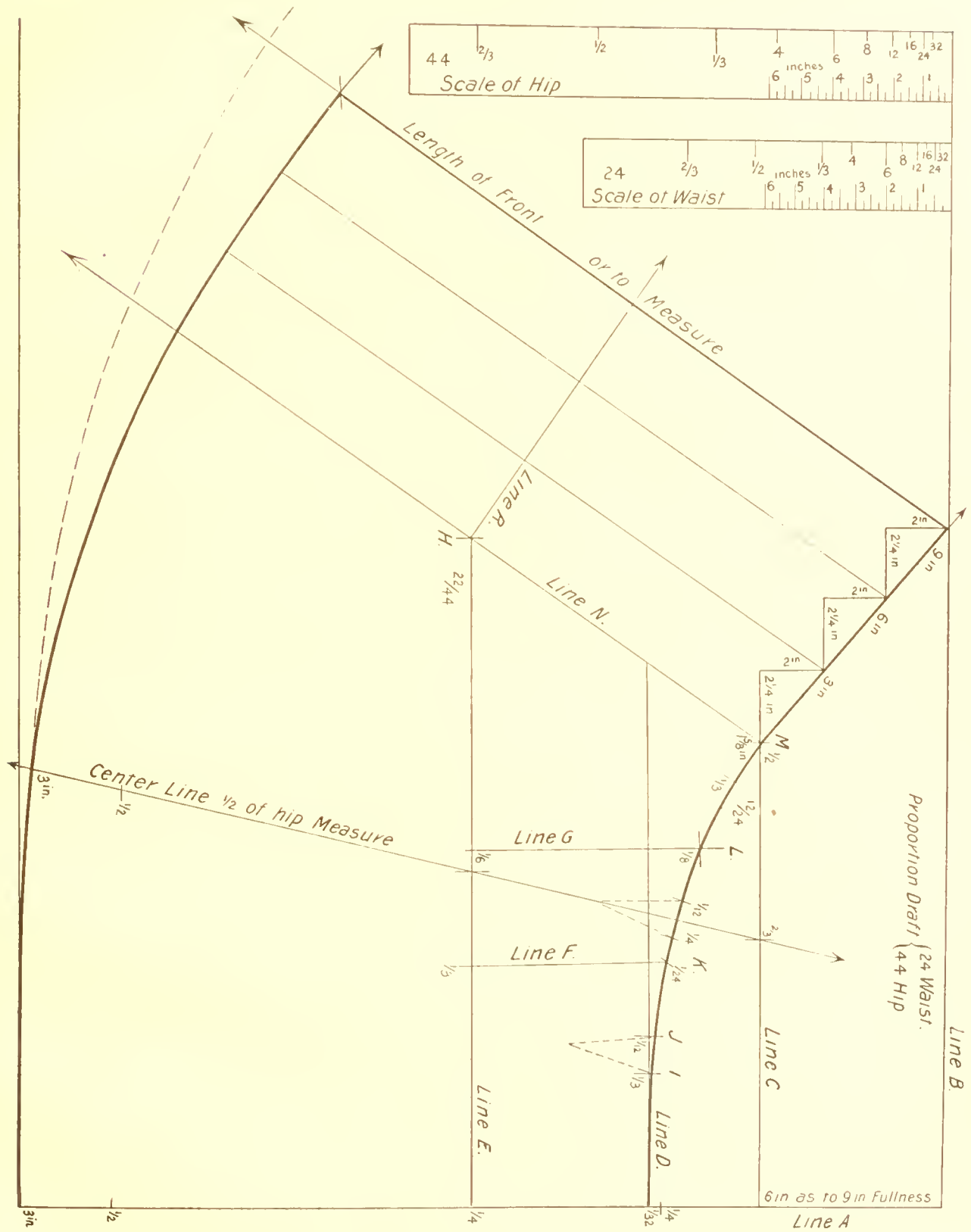
FIRST fold the paper the width and length required for sleeve. Place the fold crease from you, using the crease for construction line A. From crease line A square line towards you for top line B; then from line A come back on line B one-third and one-eighth. From the one-eighth square line C down to full length for sleeve. From line B go down on line C one-twelfth. From one-twelfth down one-fourth. From one-fourth down one-sixteenth. Then from one-twelfth on line C square line out the distance of one-twelfth. From the one-fourth on line C square to line A and mark only on line A for front notch for sleeve. From the one-sixteenth on line C square to line A and line back one-twelfth for under line sleeve depth. Then take half of sleeve width on line B, and from that half distance square down line D to under line sleeve depth; then place the square as a triangle with point resting down on center line D; the long arm to rest at and touch fork of lines B and C, and the short arm of square resting and touching the fork of lines A and B. Mark the lines on outer edge of square when in this position, and go in on those lines from fork A and B one-eighth, from fork B and C one-sixteenth. Then form top sleeve head from one-twelfth on line C, shaping to one-sixteenth on long arm line to one-third on line B, then to the half center line D, then to one-eighth in on short arm of square triangle line; then to the front notch mark on line A. This forms the top part of sleeve or a half. To form the under part or half of sleeve take the measure of inseam length on line A from the bottom line of armpit to the distance required and place point of square at that distance with front or outside edge of long arm of square, touching at center line D on line B, and when in that position and by the short arm of square line to distance required for size at wrist marking for it. This position of square will give the proper angle shape or slope of cuff at wrist. Then from that established width of cuff find the distance to the one-twelfth on line C and take the half of it to establish the elbow location. Then from that, line to the one-twelfth in from line C, and from elbow line to the width of cuff at full length, then shape as required by their lines from the one-twelfth in from line C, to elbow, to full distance, to cuff width. Then for shape of under part at the top, from the one-twelfth in from line C curve line to the one-twelfth in from line A and to front notch of sleeve. (This notch of one-sixteenth in sleeve is the same as the one-sixteenth in Bodice or Coat Draft, and that shape at bottom armpit requires to be observed in shaping the under part of sleeve in order to conform well to it.) For a whole sleeve draft to use with or without a division seam of top and under, cut out this draft on the line of top sleeve head, from one-twelfth on line C to the notch on forearm on line A; then the back of top sleeve on line from one-twelfth on line C to elbow, to full distance to cuff. At full length cut bottom of cuff to line A. The draft is cut out so far while the paper is doubled. Cut the under part out on shape lines (single) from the one-twelfth in from back line C to elbow only, and from the same one-twelfth on curved line formed to notch in front forearm. Open out now the draft with under part from you and you have the whole or solid sleeve that can be separated or not and shaped to any opinion. If measure is taken on the out or back seam for length of sleeve, the elbow and full distance is established by it. Then the shape is formed by squaring line from full distance to line A, and from that line go up on line A one and one-fourth inch and shape line back from line A to the back seam of cuff. The best criticisms favor taking the inseam measure as being more accurate. The two Diagrams of producing sleeve to any design show how to make the changes, as will be illustrated by others in the system of explanation. The illustration given with this is how to place the square in position as above mentioned. If to change sleeve head to locate back notch lower, go out from line A one-twelfth, and the same amount lower the under part of sleeve, as is shown in Diagram 2.



SLEEVE—RULE PROPORTION.

SKIRT RULE—PROPORTION.

IN this draft there are used two separate divisions of square to scale each, the waist and hip, the problem being based on 24-inch waist and 44-inch hip. First draw line A for front or fold of draft; square out line B at right angle from line A; from line B go down on line A the distance required for amount of fullness to be used over the exact measure or half of the waist. In that measure allow for all seams of gores and shapings. For the fullness, go down on line A from line B to line C two inches for every three inches fullness required. (The three inches as drafted single will be six in garment as double; as this draft, eighteen inches fullness, the half being nine, is six inches down from line B, or as to six inches down as to nine inches single, three single is to three times six, eighteen, amount as to the double.) Square outline C and go out on it from A to M two-thirds and one-half (using waist division of square scale as to denomination.) From line C go down on line A (using, as above, scale of denomination), one-fourth and one-thirty-second to line D, and square out line D for waist line. From line D (using now the hip measure divisions as to denomination and by it go down on line A) one-fourth to line E and square E line out for hip line. Go out on line E one-third, and from the one-third square up line F to waist line D. Go out on hip line E from line F one-sixth, from the one-sixth square up line G to waist line D; from line A go out on line E to H, the half of the full hip measure taken (all gores and seams required in this distance to be added to measure, extending H that amount). Take now the waist measure division and scale with it line F up from waist line D on line F one-twenty-fourth to K. From line D extend up on line G one-eighth to L. Shape curve line for top of waist, from line A on line D to K L M, then on the curve line. Go out from line A to I one-third, from I to J one-twelfth (for gorge), from J go one-fourth, from one-fourth go one-twelfth (for gorge); from the one-twelfth go one-third, from the one-third go one and one-five-eighths inches to M. Should more or less be required for reasons of gores, separation or the shape of form from line allowance over to go here, A to M, apply measure taken and extend M as required. For slope of skirt at back, draw line from M to H, extending line N by that angle to full length of skirt distance determined. Square out (using line N) from H line R to the distance of fullness to be used. To form the fullness, go out on line C two and one-quarter inches; from the two and one-quarter inches go up two inches, from that two inches up, square line out two and one-quarter inches more, and continue this rule formation to whatever amount required. The two and one-quarter inches out and the two inches up will make the distance of three inches for each and every step formed, as well as form a good shape curve line from M by each rise of step. To form sweep, take and apply from waist line D to full distance, front, side and back measurements, and line by these. To establish the distance in this draft, go down on line A from line E one-half and three inches.

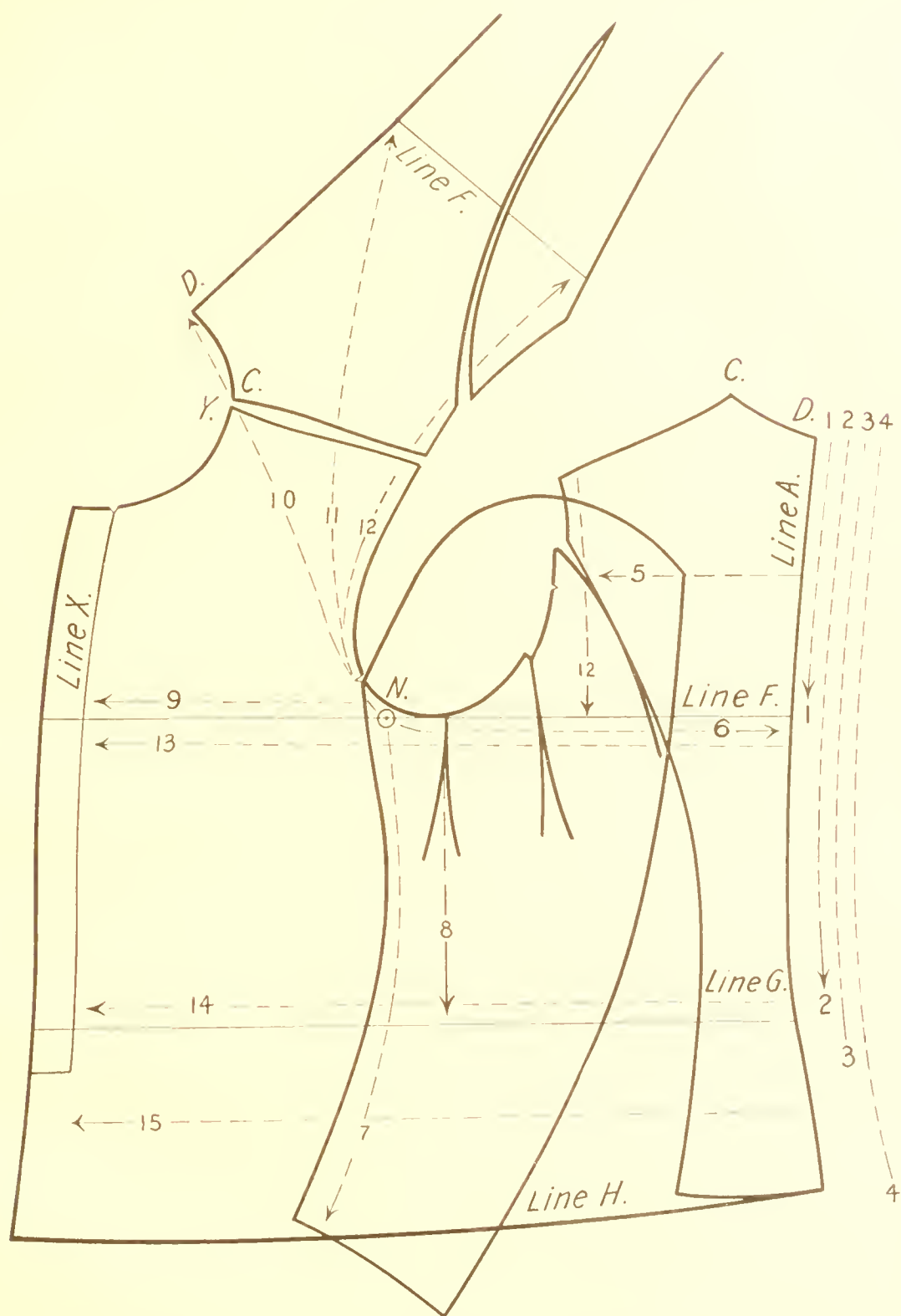


MEASURE DIAGRAM—HOW TO TAKE FOR BODICE, JACKET AND OVERGARMENT.

THIS Diagram will illustrate the system of transformation from rule in principle as governing that of proportion, to the one of measurement as by measures taken to apply and the transforming by them into a systematic whole as the result either in drafting or in use of pattern.

First, establish point N at front of arm scye, then from N take a line under the arm and over the blade to center of back, marking on the top of it on the blade at back of arm scye and at back center for scye depth, and for point to apply other measures. To take measure: First take from D top of back less the amount for band or collar stand, and that height, as well as the width of band or collar stand, must be governed by the form and style of dressing the neck and width of band or collar fold. This measure taken extends from D to line F (scye depth). Second, measure from D to natural waist line G. Third, from D to full distance of waist style. In a woman's garment the natural waist for a body bodice cannot extend at the side seam below the hip-bone point, while for style, back and front, it can slope to a fashionable length; and that is why the two measures are given and are as well required in an overgarment the same as in men's. Fourth: from D to full distance of draft to line H. Fifth: width of back from center to shoulder. Sixth, blade measure: from N under the arm to center of back. Seventh: from N the distance of sleeve forearm. Eighth: from N to hip bone or waist at side. Ninth: from N to line X. (Line X the body bodice, front edge, and button stand line for overgarment.) Tenth: from N to Y, and adding to it the distance of back neck width from line D to C for the full strap measure. Eleventh: the over-shoulder from N to depth of scye establish at center of back at line F. Twelfth: the over-end shoulder from N to mark on blade at back arm scye at line F. Thirteenth: the full breast. Fourteenth: the natural waist. Fifteenth: the hip at largest part. To apply measure: If taken over the dress bodice or any thin fabric like a shirt waist, allowance of one seam for each and every one is necessary to add to measures taken. If over an outer garment or heavy goods, the extra amount of measure will allow you to use measures without seam allowances. For Top Coat, to go over the under coat or jacket: If measures used are taken over the dress bodice, one-half inch and seams should be added to depth of scye, to front and back shoulder, to blade, to breast, and to front point of shoulder at Y. In the use of pattern, for measure over the bodice in proportion, take the denomination size of one size larger; for an under coat or jacket, for the top or overcoat, take two sizes larger, and in applying measures to them the amount taken. For any changes that form or effect may require, observe those that have previously been given and those which will be hereafter systematized in Diagram or explanation.

The full distance or style measure can be omitted in all loose, straight effects, as it is only required in close or tight-fitting forms and when a waist is demonstrated. This illustration and the one of how to apply and draft by measure will suffice for all in their different methods of reaching the one result either by proportion, measure, or the system of using all with the use of one's own or other patterns. In a body bodice or tight-fitting garment it will be best to go out from line X five-eighths inch for button stand and use line X as button line for buttons.



MEASURE DIAGRAM—HOW TO TAKE FOR BODICE, JACKET AND OVERGARMENT.

MEASURE RULE—TO APPLY FOR BODY BODICE, JACKET AND OVERGARMENT.

TO Draft by Measure: The same rule formation as Proportionate Foundation Draft A will govern with the following changes: The depth of scye measure with a seam added from D on line A will establish line F. The half distance of a one-fourth up from line F will establish line E. The distance from D to natural waist will establish line G. (The remarks in measure taking will apply for all not mentioned herein, as most of the applying of measures are only just the reverse from those as taken.) To establish width of back (the fifth) go out on line F to I the distance of measure taken, adding to it all seams to be used. To form back part of scye, use all governings on line J, as in Proportion Draft A (Foundation). Draft now the back, as Proportion Draft A. To establish front scye, go out from line A on line F to N the distance of blade measure taken (the sixth), with all seams to be used added. Extend from N to O one-twenty-fourth, then draft line W as Proportion Draft. Establish center line S at R by the half distance from I to N, and draw line as in Proportion Draft A. To establish front of draft, go out from line A on line F, the distance of one-half the full breast measure (the thirteenth) taken, and from that one-half distance extend out to T on line U two and one-half inches, and from button-stand line, as in Proportion Draft, to whatever is required for separate style of drafts. The front shoulder-point Y is located the same as in Proportion Draft A, by the back at lines A and B. Draw line at Y above and below line B, as this line is to be used up or down to locate the required strap measure distance (the tenth) as taken, and the depth of neck gorge one-sixth down will be governed up or down by and from the point this measure establishes. To find that point, take the distance of top of back from line A to D, place the amount of distance at N, with it extending to Y of a distance of the strap measure taken; then from the point of that distance, either down or up, draw a line forward to front line of draft U, that will form a new line B from Y to line U only. For all guides in separation, shaping or curving, use the same as in Proportion Draft A, only, as measures dictate differently, as in waist, hip, length, etc., any known measure can be added and applied to this or any branch of this system. Before applying shoulder measure it is well as a guide to draw line for top front shoulder from Y as located by strap measure to line E at line A, as it will assist in governing judgment better than measure taken to produce a good line for shoulder shape. The front shoulder width in measure draft is governed by the back. In locating point Y, it is located by and from any change of line A, either forward or back. The other measures taken are to be applied on this in the same form as taken. The ninth measure is well to use as in proof with the thirteenth, and if not agreeing, it may be the fault of either one being wrong, or that of the blade (No. 6) is wrong.

SKIRT DIAGRAM—TO TAKE MEASURES.

TO take the measure for the skirt: First, No. 1, the waist; second, No. 2, the largest of hip; third, No. 3, the full distance of front length on line A; fourth, No. 4, the full distance of side on center line from hip at waist a full length on the side; fifth, No. 5, the full length required as to any shape in skirt length on line N. It is well to note the form in front at line A, at hip center and at M at the back; all the effect of a skirt is either made or lost by the hip hanging, and great care must be observed in the shaping of it, as no good result can be produced below the hip line with a defective formation from the waist to the hip.

The illustrative diagrams of different skirt changes for the differing of forms as hereafter given in this book will illustrate for all form producing.



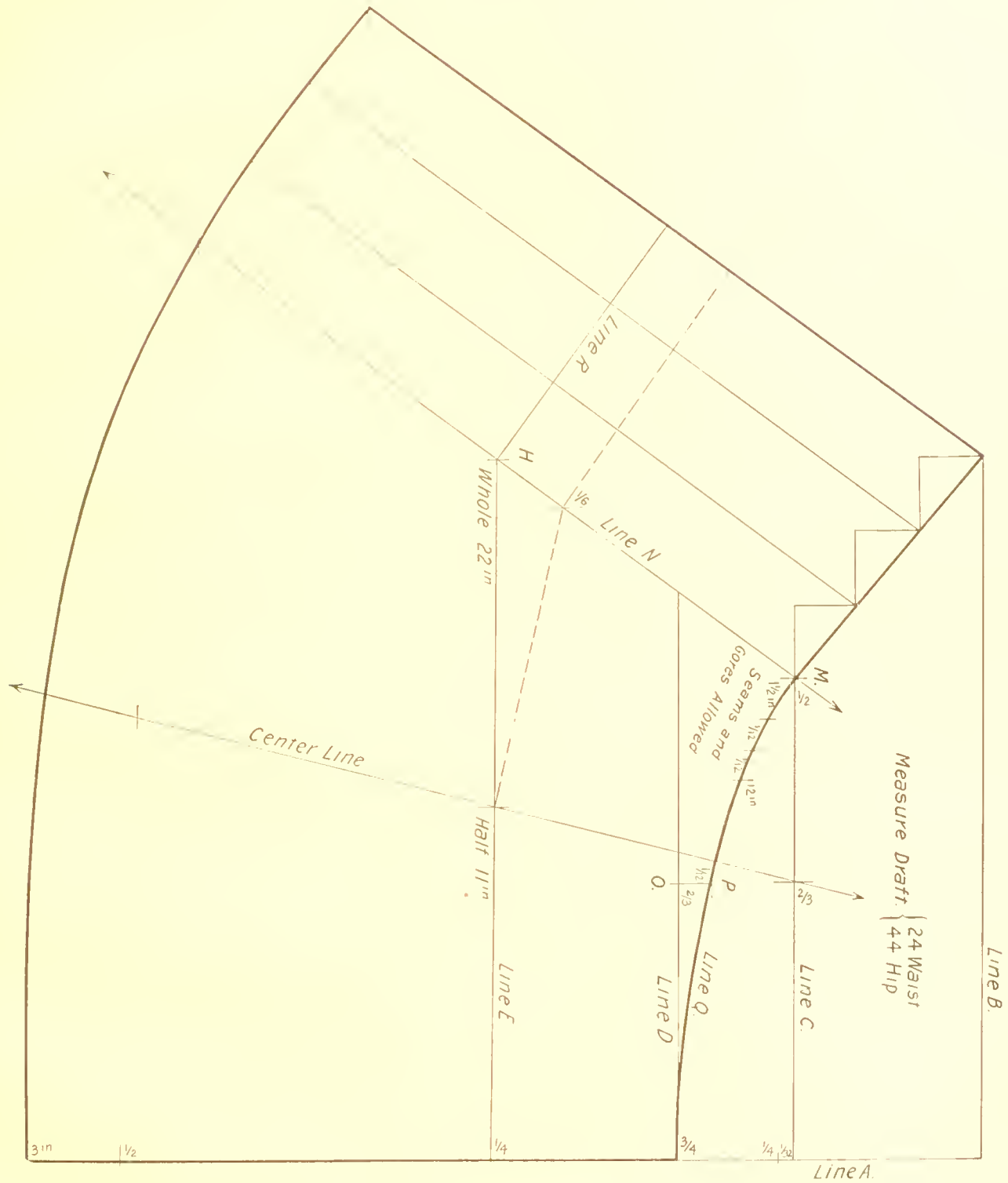
SKIRT—MEASURE TO TAKE.

SKIRT RULE—MEASUREMENT TO APPLY.

IN giving this rule in detail, while not necessary for reasons of explanation of measurement in the one of proportion, the different form of working out this problem will prove one with the other as in proof of correctness in reaching the same result, as it will allow a choice in working either with more assurance.

From construction lines A and B go down on line A to line D three-fourths, using waist measure divisions as taken to waist line D only. From line A square out line D; go up from line D one-fourth and one-thirty-second for line C. Square out line C and go out on it two-thirds and one-half to M. From line A go out on line D two-thirds to O, square up a line from O one-twelfth to P and shape top waist curve line Q; from line A on line D to P to M. By applying waist measure on line Q from line A will be found that the remaining distance to M (as in proportion) to be three and one-quarter inches allowed for two gorges of one-twelfth each and one and one-quarter inch for a three-gored skirt. To whatever draft requires more or less as to number of seams, gorges, and measurement taken call for, establish M as to the requirement; use now the hip measure divisions; go down on line A from line D to line E one-quarter and square line E to H the distance of half the full hip measure taken, adding for all seams for gorges or any shaping of separations coming in this distance; extend H their amount. In this draft use only what divisions are required with measures; the waist measure division only as above mentioned; hip measure and skirt length are taken and applied as in proportion rule. The same rule for fullness governs in this one. In applying the hip measure it is applied from line A on line E to H, and on line R as required. For a close or tight-fitting skirt would recommend applying it at a distance of one-sixth up on line N from H.

Having now the blank draft for skirt, any effects of whatever style required for separation can be used. To establish knee distance other than measure, use one as given in proportion. To establish a center as guide in sweep, shape at bottom and as a balance of bottom with that of waist. Take the half-distance on line E from A to H, and from the two-thirds out from A on line C draw line to the half on line E, extending to full distance by that angle, then by that center line and from the half of hip square out by it to line N. This, if used, will be found to be the same as the above mentioned one-sixth up on line L from H. If this line is used, front, side and back measurements can be applied to it for bottom shape, and especially good in short skirt effects as well as in block pattern drafting.



SKIRT RULE—MEASUREMENT TO APPLY.

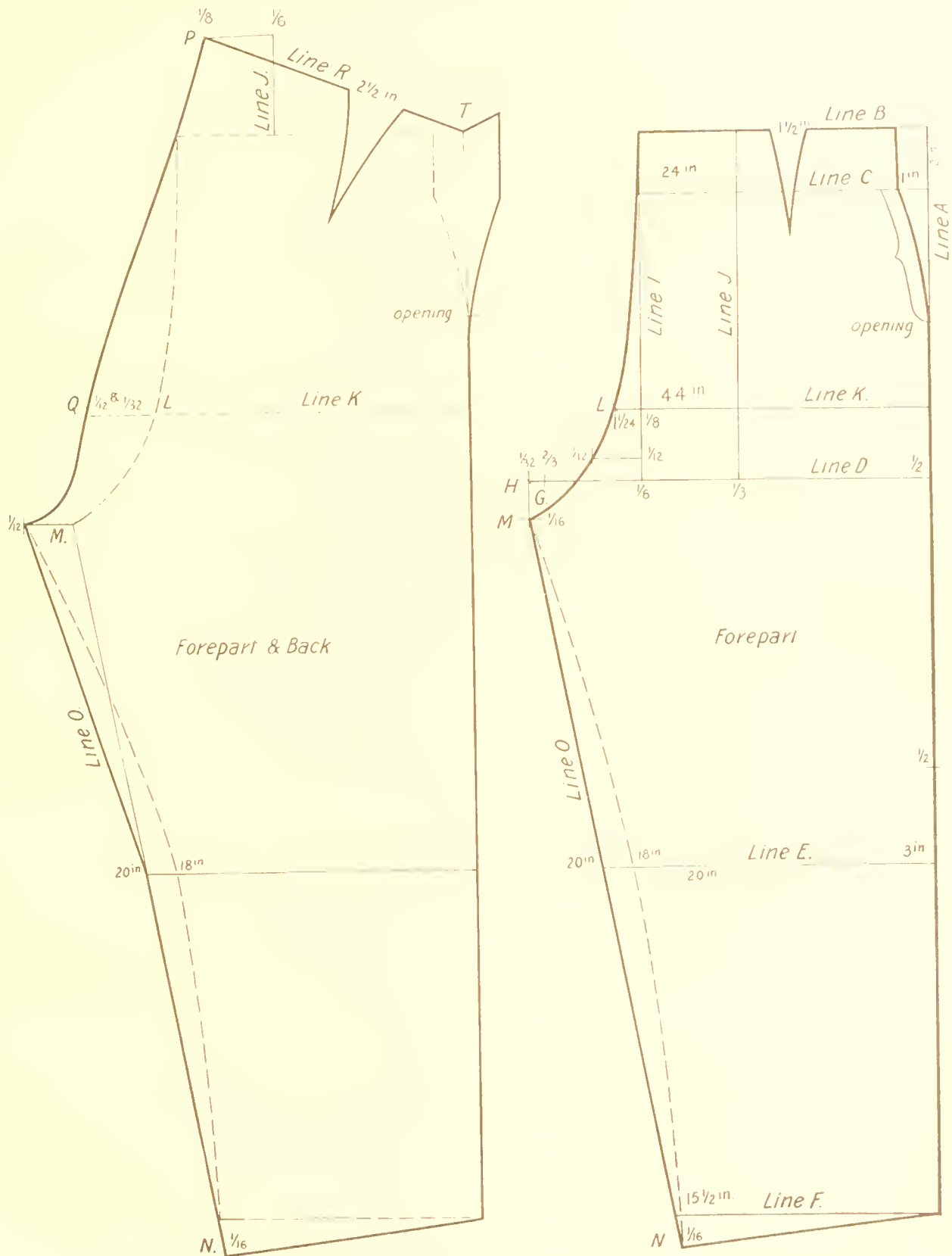
CAPE AND CIRCULAR RULE.

CONSTRUCT line A and square out line B by and from it. Go down from line B on line A one-fourth to line C; go down on line A from line C to line E one-fourth; from line E go down to shoulder line F one-fourth. Go out from line A on line C one-eighth and one-half inch, and from that go up one twenty-fourth to D, then square out line C E F the full distance of long arm of square. Go out from line A on shoulder line E one-half; from the one-half square up line G to H at line B; go up on line G from line E one-eighth to I, from I draw line J to D; go from I one-twelfth to J; from the one-twelfth go up one-thirty-second from line J, then shape from D to the one-thirty-second and to I. Go up on line G from I one-twelfth; from one-twelfth come back one-thirty-second, then shape from I to the one-thirty-second and to H at line B. This forms back and front shoulder line as going together. Go out from line A on line F two-thirds, from the two-thirds go out one-twenty-fourth to K, then place long arm of square with the front edge at K and I and draw line L from line B by them the distance required from I for depth of cape from the shoulder, then place square on line L with point of short arm at line E, and go forward one-half for line M; extend three inches; from the one-half to N and one and one-quarter inches; from N to O; then go out from line A on line B two-thirds to P; from P one-sixth; from one-sixth to AO one-twenty-fourth; from P go down one-sixteenth. Then shape from H to one-sixteenth down from P and to AO; from AO draw line BO to N and extend a distance required for button line. From and by this line BO square up from AO one and one-quarter inches to Z, then from Z draw line X to O, and to full distance of front edge of cape draft. To form bottom shape, sweep from H on line B by taking the distance from H to full depth of draft distance in back and sweep from that forward to line X at front edge of draft. After taking this sweep add to the distance of back one-sixth and from that one-sixth shape to line L. To take and apply measures: The shoulder measure is taken to and applied on line E. To take measure, take it around the body at a straight line around the breast and back over the arm below end of shoulder-bone at fullest place on arm. This will give the required denomination number of square division to be used. If taken over bodice or shirt-waist, use one or two sizes larger; if over the coat or jacket, use as to the measure. To apply measure as in proof: Go from line A on line E to line L, and from L on line M to a distance of one-half the full shoulder measure taken, and from that one-half the amount extend three inches to N and from N add amount of button stand, if any is required. It is well (as in proof) to form sweep for bottom length of draft to take the back distance from top of neck to full distance; then from I (width of shoulder) on line L on equal of back to full distance from shoulder, then the front from AO on line BO to full distance. Having these three points will assist with the above sweep, as some shoulders will take up more than others, and this form of measure will regulate it. This draft can be used for ladies' shoulder-apes of any depth required, from a short shoulder-cape to a full length for circular.

To draft an arm scye to use a sleeve for cape or circular, make the following changes as to diagram thus: Go out from line A on line F one-third and one-twelfth to IO; from IO square up a line one-twelfth to LO, from LO go forward one-twenty-fourth to MO; from IO go forward on line F one-eighth to R at line S. From line A go out on line F two-thirds to NO; from NO one-twenty-fourth to OO, from OO square and line up for front of scye line PO. From OO go up on line PO one-sixteenth for front notch of sleeve, from OO on line PO go up one-sixth to Q, then shape from the one-thirty-second back and front shoulders for the arm scye, starting at the point of one-thirty-second on the back shoulder line to MO, to R, to NO, to front notch, to Q, to one-thirty-second on front shoulder. The back notch of scye is governed as to the style of sleeve drafts given in bodice and jacket rule. If more drapery or spring is required in extending length of cape for circular, come back from line A and also extend out from lines BO and X in front. If for a close fitting, or cape not to button, only line BO will be used.

TROUSERS—RULE.

TO produce this draft with no side seam, the paper is folded and the fold used as line A; from and by it square out line B, and all others going at right angle from the crease as mentioned line A. Go down from line B on line A two inches to line C; for waistband, square out line C from line A; go down on line A one-half to D; square out line D for fork line. From D go down on line A one-half and three inches to knee line E and square a line out. From waist line C go the full distance of outside seam measure to line F and square line out; then from line A go out on fork line D two-thirds to G; from G out one-thirty-second to H, then from G come back one-sixth and from it square up line I to line B. Come back from G one-third and square line J to line B. Go up from line D on line I one-eighth to hip line K; square line K back to line A; extend line K forward from line I one-twenty-fourth to L; from line K go down on line I one-twelfth, and from that one-twelfth go forward from line I one-twelfth; then from line D go down from H one-sixteenth to M; then draw curve line from line B to L to the one-twelfth and to M; go down from line F one-sixteenth to N. Go out from line A on line F (for the size of bottoms) half the width of measure taken, adding one-half inch for seams to N; then draw line O from M to N; go in from line A on line C one inch, and shape line to line K on line A; draw line up from line C to line B from the one inch in from line A; this forms the forepart. To form the back part, first cut out the line only of forepart at the one inch in from line B to line C, and as shaped to line A; cut this single and open out crease line A for extension of line R from T; then extend line J above line B one-sixth; from the one-sixth go out from line J one-eighth to P; go out from L to Q one-twelfth and one-thirty-second; extend out from M one-twelfth; then draw shape line from P to Q to one-twelfth out from M. Go in from line O at knee line E. As to measure size: this proportion draft is for twenty-four waist, forty-four hip, twenty knee and sixteen bottom. Shape line from the one-twelfth out from M to knee, to N. Draw line R from P to T, and take out a V-shape gorge from line R of two and one-half inches, and from the center of forepart on line B take out a V-shape gorge of one and one-half inches. To apply waist measure, use lines C and R for waist, extending or suppressing at D and T as the form requires, as no one set rule will conform to the different forms. For the straight side and stout form it will require more at T, while P remains the same; for the over erect, less at P; for the stooping form there will be required more extension from P, and that amount less at T; for the flat form, front and back, more will be added at line K, at line A, and less that amount from L to Q and less at fork M for stride. The reverse for round form as prominent from L to Q will be straight or flat at hip line K, requiring more extension from L to Q, as well as that distance added to M for stride and benefit of the distance formed from L to Q, as this form will, as a rule, take from side hip the extra fullness, and even cause a sinking in from a flatness. It is well for this form to hollow the back part of draft at line A at line K, as this can be better effected by one of seams outside. It can, by the seamless one, by applying all above changes by going in from line A the half of amount required at outer hip line A, and from that amount establish the rule as above. To change this to rule for outside seam draft, make the following changes, as in illustrated Diagram, using all of the above ruling to govern only to line D. In the forepart drafting the distance from G to H is omitted on line D; the distance from H to M is not used. From line A on line F go in one-sixth and draw line from the one-sixth to line K; go in from this line on line F the distance of half the size width of bottom for N; then draw line O from N to G. This forms fronts. To form the back, place the forepart draft on other paper and extend from it front and back lines K, D, E and F; then come back from forepart on line D one-thirty-second; go forward on line D from G of forepart one-twelfth and shape line O of back to knee and to N; the fork curve line from line B to the point of fork line D is seamed up in all cases for women, and the



TROUSERS—RULE.

opening to be on the side fold or seam. To draft for close fitting from line D to line F, it is well to establish line as formed at one-sixth in from line A by establishing forepart of width of bottom as to size and give to the back part one inch more each way from it on the out and inseams; then from that distance on outside seam line to the one-thirty-second back from K and to the top and line O, and from the back inseam width of the one inch from forepart line to one-twelfth out from M; then reduce shape as to measure, curving for shape the outside seams mostly and for extra close from line D, down the back parts more than front, having the inseam lines as straight in all cases as shape will allow. To take measures: proportion will answer in all but inseam, if not too particular. To take all, if required: First, from waist to knee; second and third, to ankle bone or to length desired; fourth, waist; fifth, hip; sixth, knee; seventh, width of bottom. To find the rise of waist from D to C and inseam measure, take the distance from the wrist bone joining the hand to the ankle bone or a full distance required. That distance determined will be applied from line F to line G, and the remainder of outside measure from line C to line F will make the amount of rise from line D to line C.

SYSTEM
OF
PATTERN CHANGING

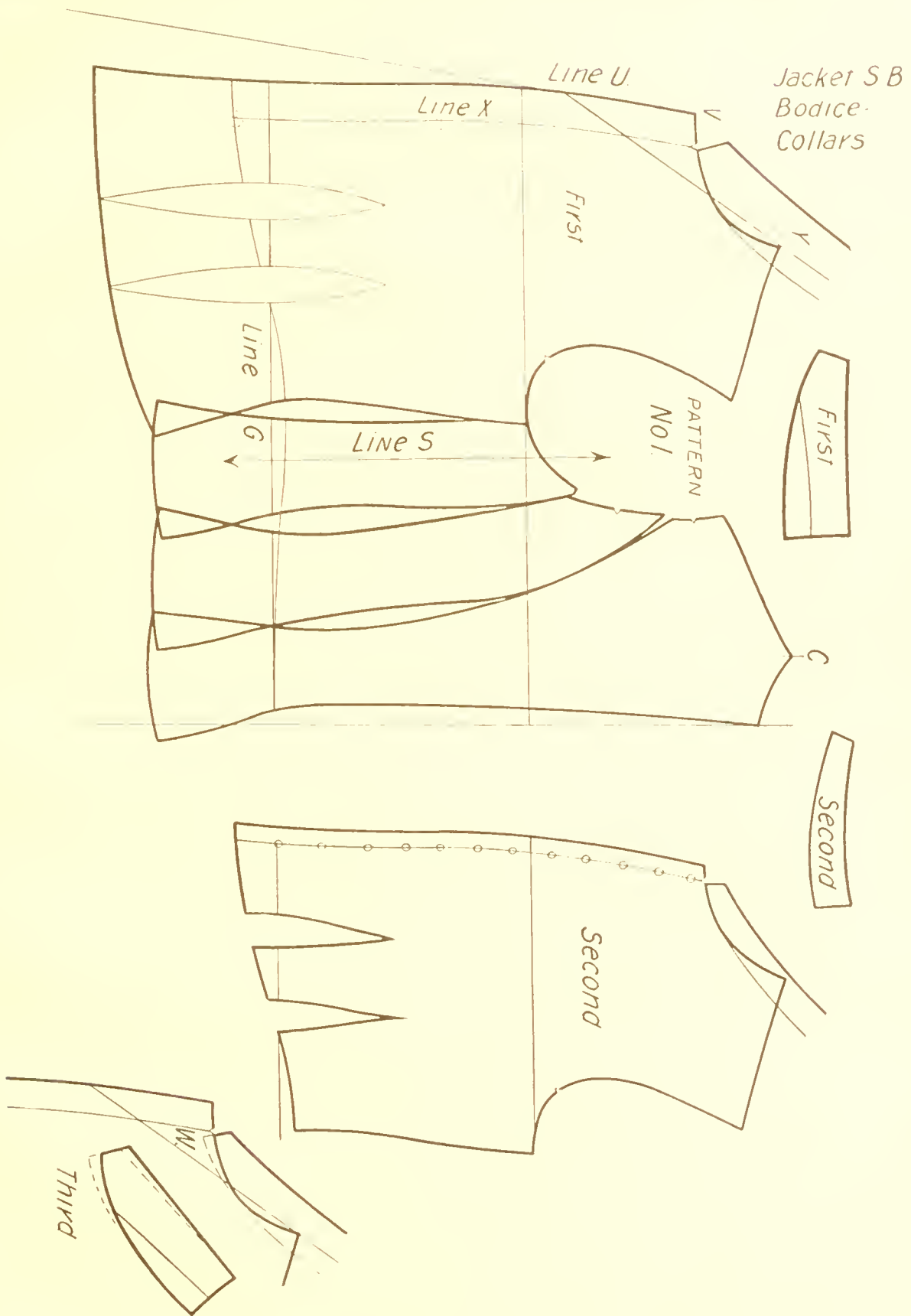


BODY BODICE AND JACKET.

THE diagram—First—shows the jacket pattern, from which set formation all the following illustrated diagrams can be changed to those of others in working out problems, as of changing from one form to another, either for effect or because of the differing of one form from another—the first showing how to form the fold-down collar and a collar after formation.

The Second shows the dress bodice front to close to neck, using the same back, side and under arm-pieces with it. The same line X is used for button line with a half amount as the jacket for button stand, or without to lace or close at seam. If to double over, any amount can be added as desired.

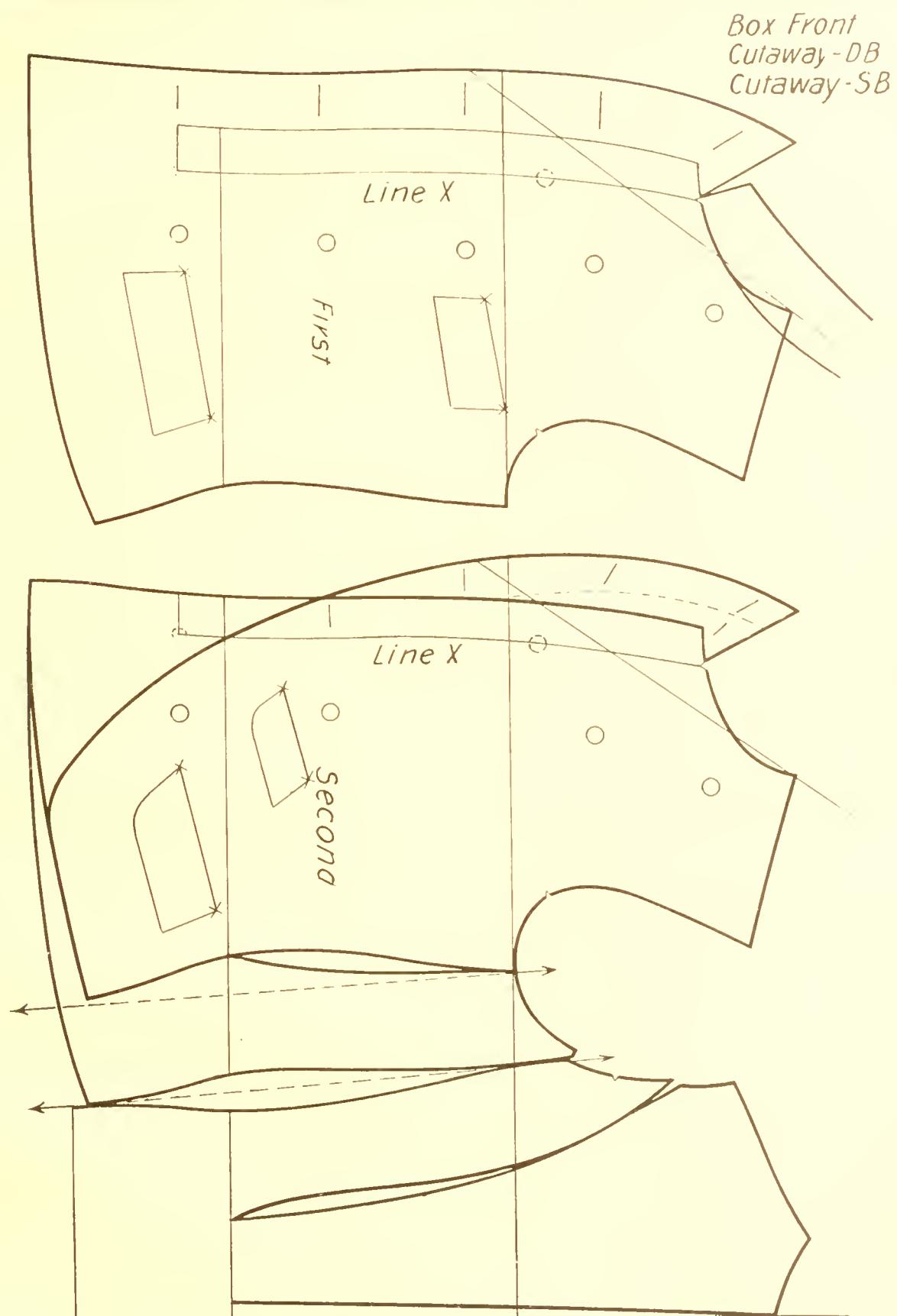
The Second represents the collar to stand, and how to form and when formed. The Third represents how to form a collar for a short roll and as formed from a standard collar. The adding to the point at W and forming straight to crease line will give more freedom to lapel and allow it to stand to place as intended. The same width at step is observed by reducing the amount from either edge as to that of increasing at W. The center line S shown in the First is the same as in rule given, and will often be of use as guide throughout this work in the system of illustrating.



BODY BODICE AND JACKET.

DOUBLE-BREASTED JACKETS.

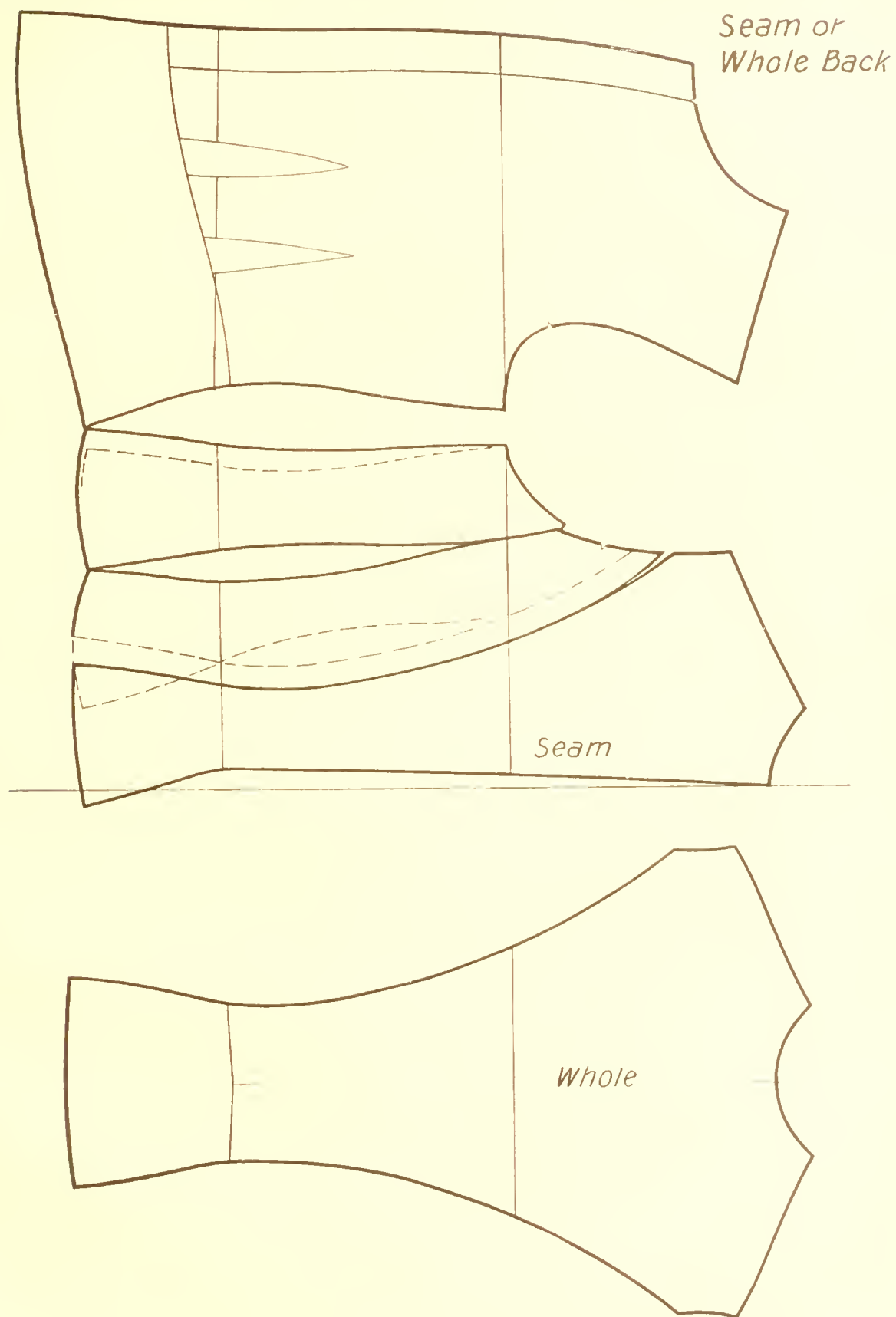
THE First and Second are produced from pattern No. 1. The only change in the first forepart is that the darts are left out and the increase from line X for the double breast, and in this the width is governed by style. The wider, the better effect for the box appearance. The Second shows two forms—one a double-breasted cutaway, the other a peaked lapel, used either in a cutaway or a straight front. The back and side pieces are consolidated, or can be separated as two pieces (front and back) or three (front, side and back) and used with either of the given fronts. In using the separate pieces to consolidate for any separation, the amount of seams and shaping left out in the consolidations requires to be observed, which the application of measure will determine. The arrow lines in back part show how to form either a two or three-piece, or the two can be placed as one, if desired.



DOUBLE-BREASTED JACKETS.

JACKET—THREE PARTS SEPARATION.

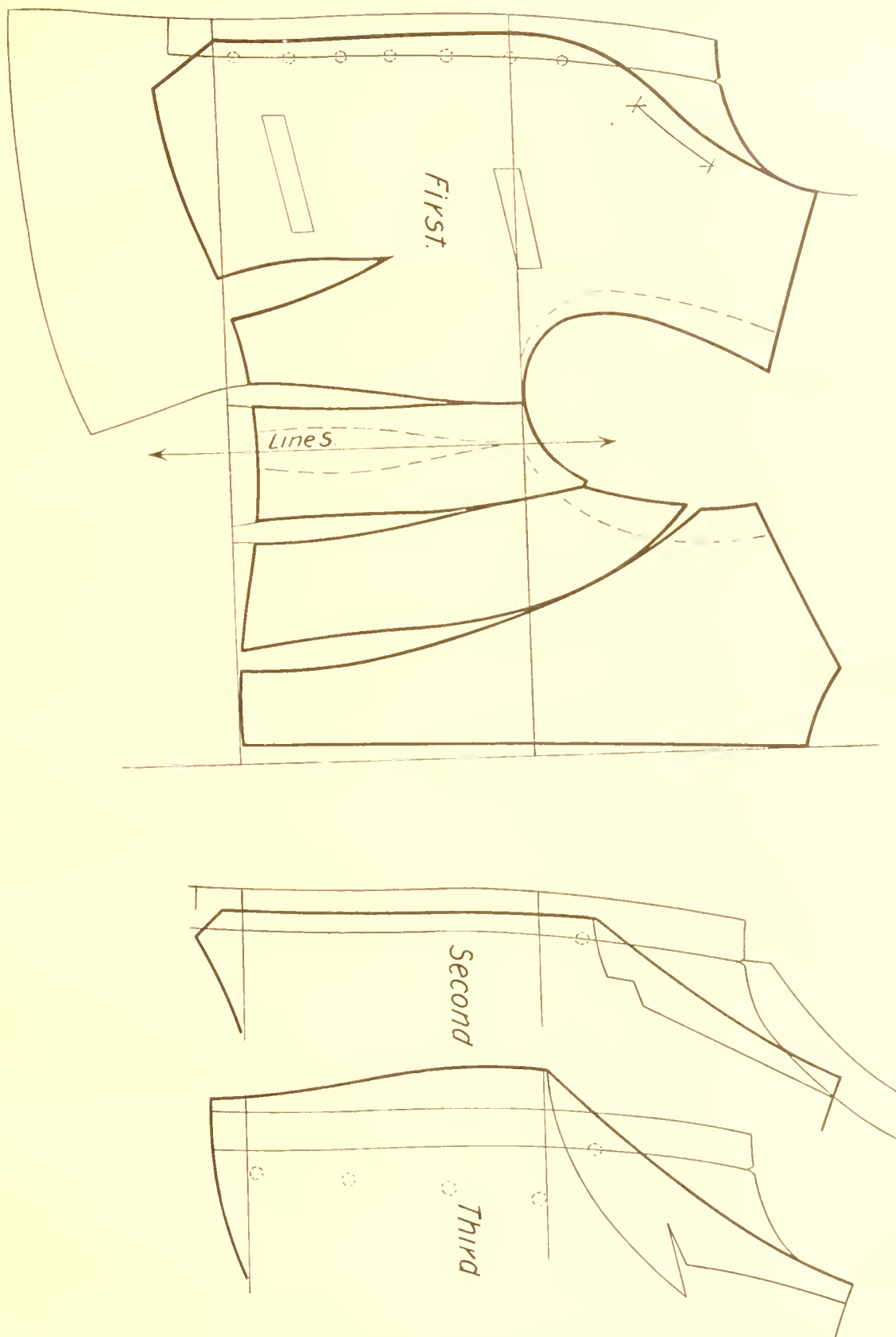
THIS illustration shows the separation into three pieces. The space between the two side body parts as consolidated, and the back is the amount of two seams not used by the consolidation, as well as the reduction of amount of shape between the two side pieces. The whole back can be used if desired.



JACKET—THREE PARTS SEPARATION.

VESTS -THREE FORMS-DOUBLE AND SINGLE-BREASTED.

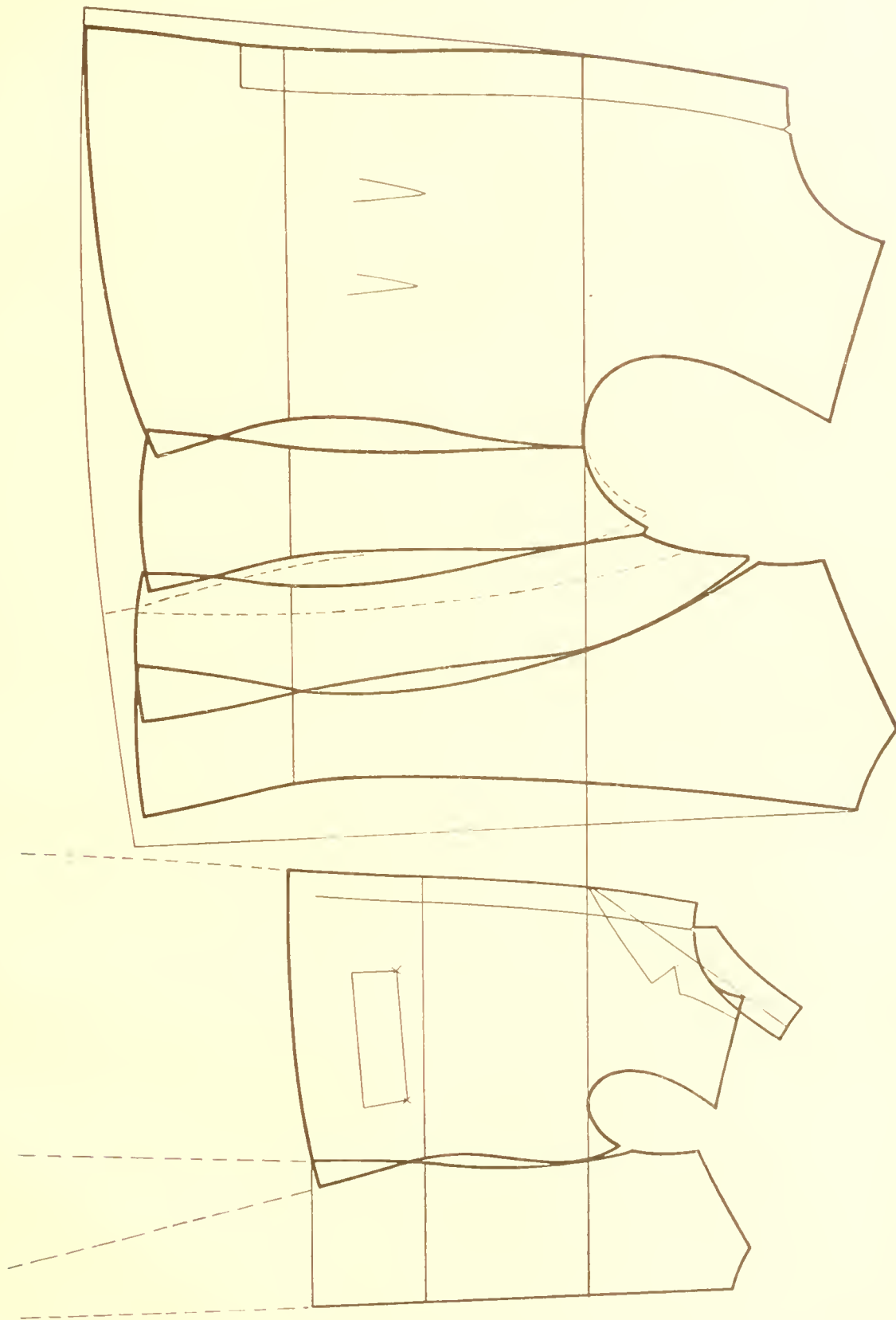
THE First shows the single-breasted no-collar vest, as produced from pattern No. 1. There can be any separation other than center line S, as given, as well as any darts for shape taken out. The upper pocket is for eye-glasses or any other use that may be desired; it is for inside, and to go in the facing. The Second gives the single vest to close to neck with standing collar, and the same front, if with open front with notch collar. The Third gives the double-breasted front. If the sleeve is used with either of the above, the scye will be smaller, more as the original lines of the scye, as before reducing by clearing out for a no-sleeve vest.



VEST—THREE FORMS—DOUBLE AND SINGLE-BREADED.

BOX COAT.

THIS shows the formation in two-piece garments, as front and back ; the separation can be placed at will. The smaller diagram showing how when separated in two parts, as well as the transforming of the short coat to that of any length. Any of the previously illustrated straight fronts can be used in this garment. The single-breasted front is very effective without the peaked points. The front is always an open question, though the less peaked fronts have more of a box effect.

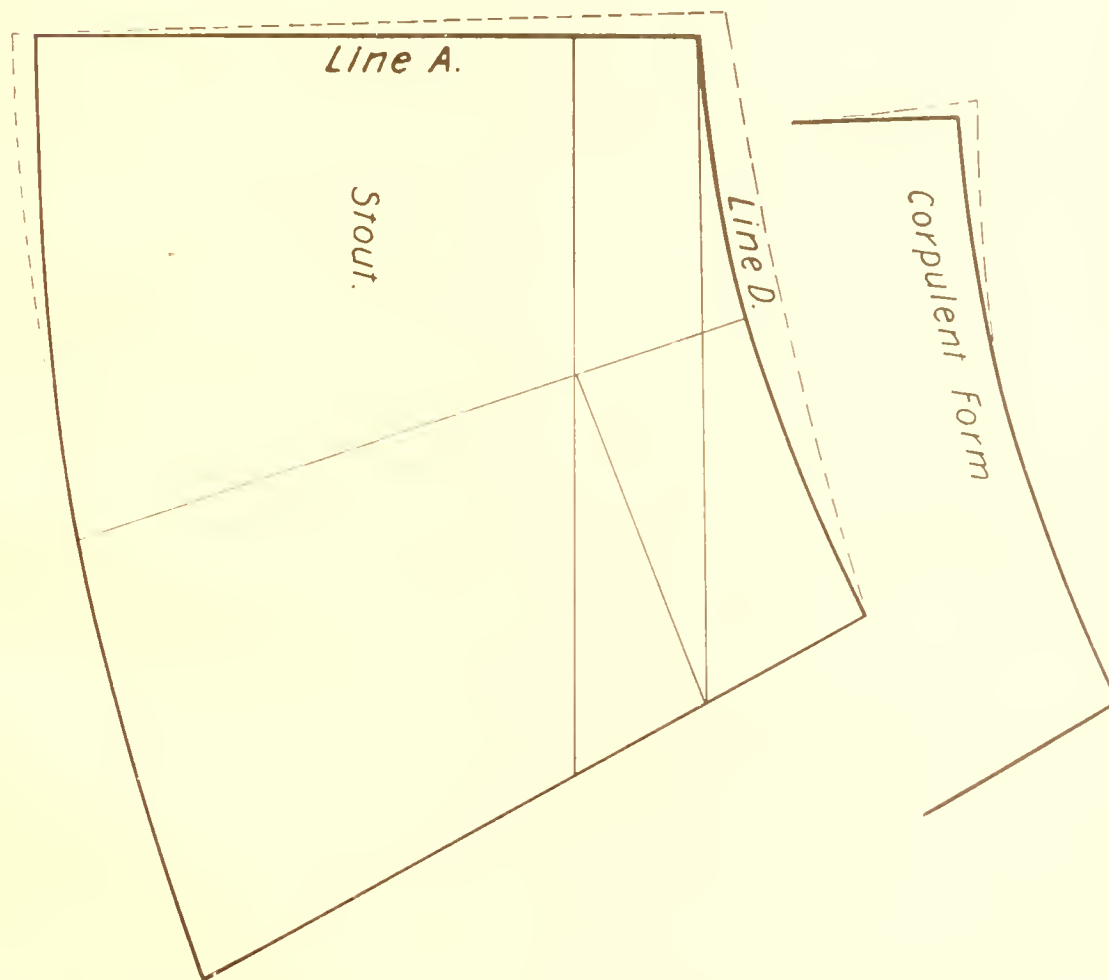
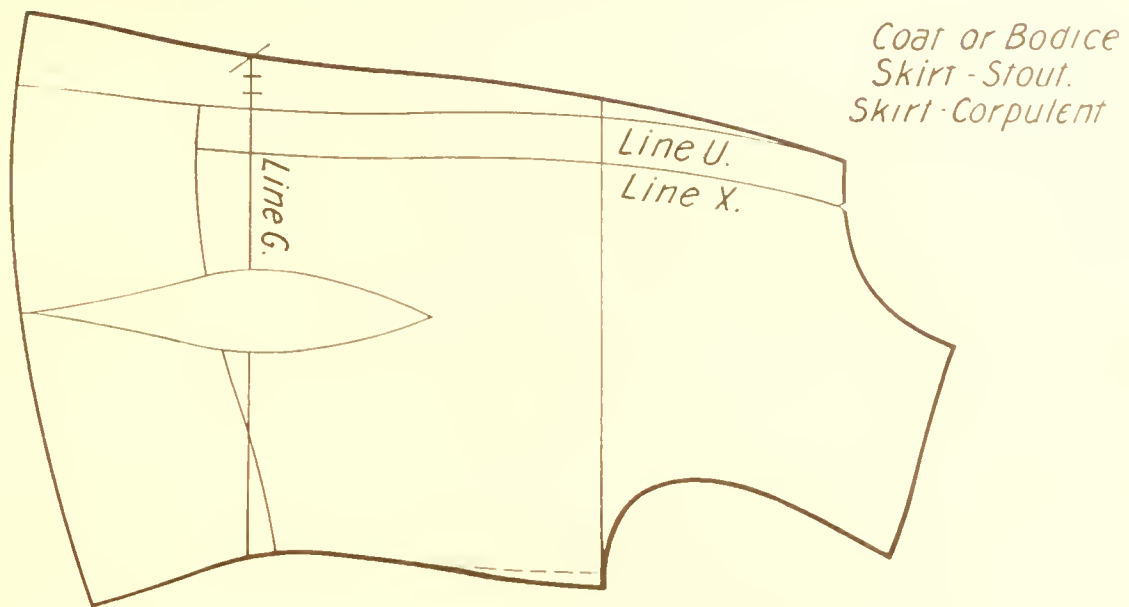


BOX COAT.

STOUT FORM—BODICE, JACKET AND SKIRT.

THE illustration for the stout form is simply the advancement of one-half inch for every size; this being based on three sizes increase. Some forms may require an increase from lines X and U at waist line G and a reduction from under arm seam. The dart is governed by fullness of bust; this represents the amount of the two as in one. It is well to mention here that it is well in all shapes to extend out the front at waist, as by so doing can be produced a much better effect of bust fullness by drawing back that extension, if required, than to work it forward when located back of front side seam.

The skirt requires a straighter line, D, going forward from line A at the top of the skirt, and more length in front at bottom. If the stoutness is in front, with flat hips at side, it will stand more at side from line A and a less straight line at D, though in most cases when a woman is deficient of the prevailing style of form it will be as well to supply it in other ways, that the production may have the same. In the corpulent form the diagram as so marked will illustrate how to change for it by advancing line A at top and line D only at front.

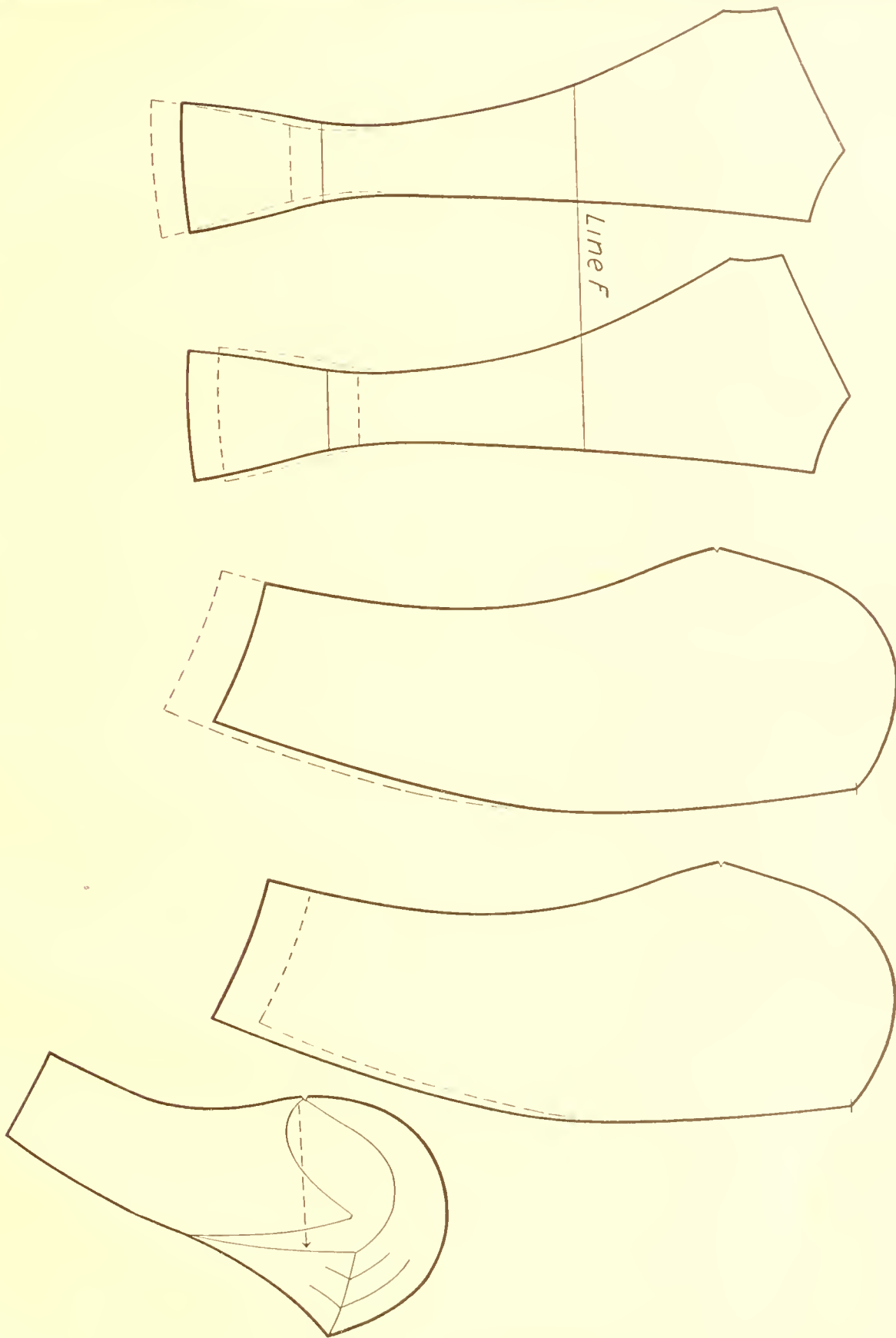


STOUT FORM—BODICE, JACKET AND SKIRT

BACK AND SLEEVE—TO LENGTHEN OR SHORTEN.

TO shorten back, first mark around pattern to line F, then move down to the distance required and from below line F as to pattern shape of whatever the pattern calls for. The shortening of the back is just the opposite.

The lengthening of sleeve: First mark all around the top and below to elbow, then move down the pattern to length required, and form from elbow as lowered to the full length, shaping all below as to the pattern. The elbow thus is carried to its proper place as well as the bottom and cuff to the size of the original pattern. The shortening of the sleeve is just the reverse. The full sleeve head, though not now in use, may be of use in increasing a sleeve head for a vest or other garment that may come in use. To produce, take a tape and chalk, or, better, a string and pencil, and place pencil at front notch of sleeve, holding string directly opposite at back arm of sleeve, and sweep back. Then from the elbow and top of back sleeve sweep to the above sweep extension, then from that shape to elbow and take off any size of fullness required.

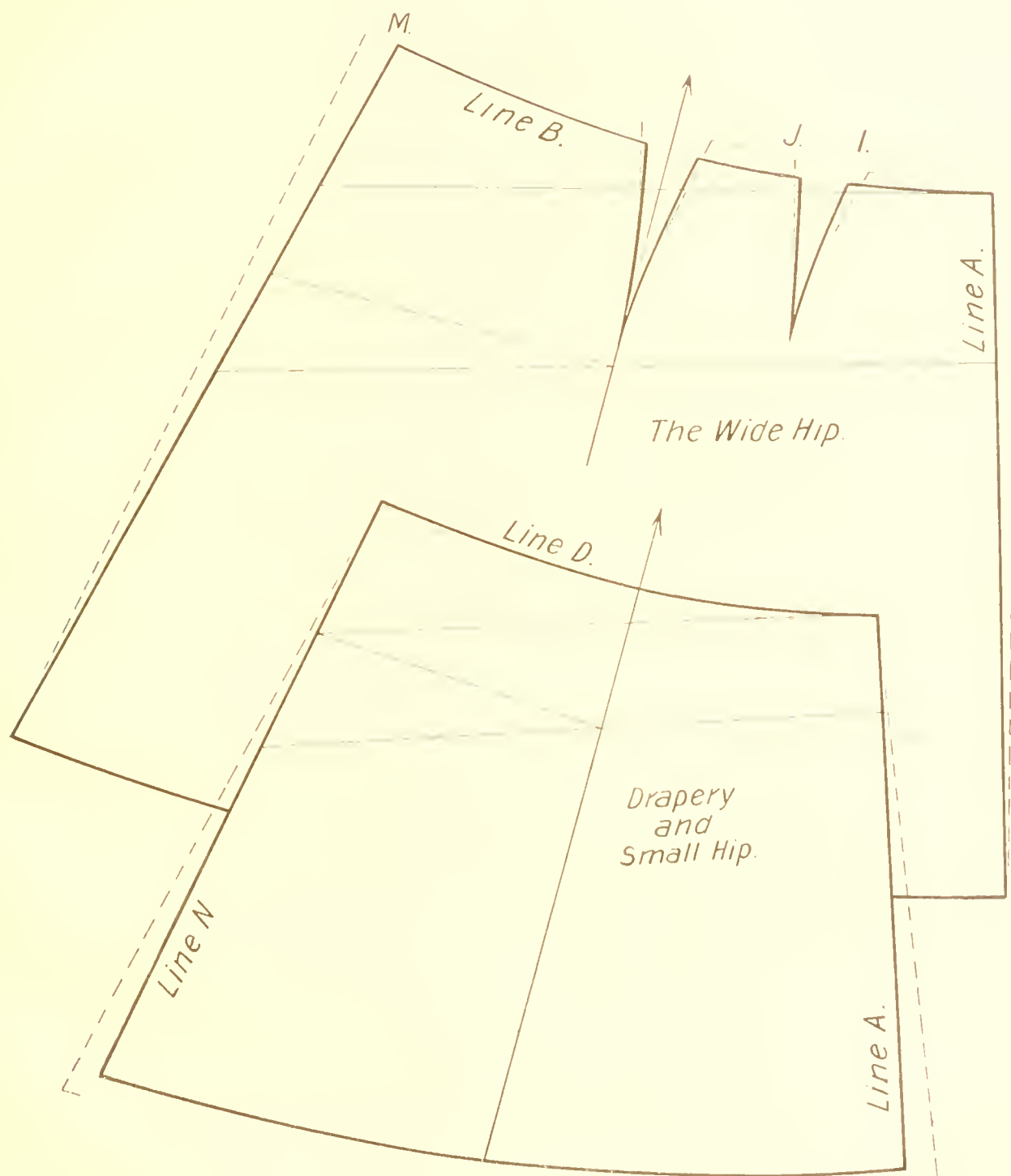


BACK AND SLEEVE—TO LENGTHEN OR SHORTEN.

WIDE HIP AND DRAPERY—SKIRTS.

THE wide hip requires more in front of line A and more at back at M, more taken out for shape from I to J and from the center line, also the straightening of line D. All the above will give the hip at heavy part more fullness. No skirt can hang well if tight or hip-bound. The going out from A at top and back from M is to give more shape at darts and at gore separations. The drapery for the skirt is produced by curving line D more and adding at bottom of skirt from line A, and in the back from line N, making each A and N longer.

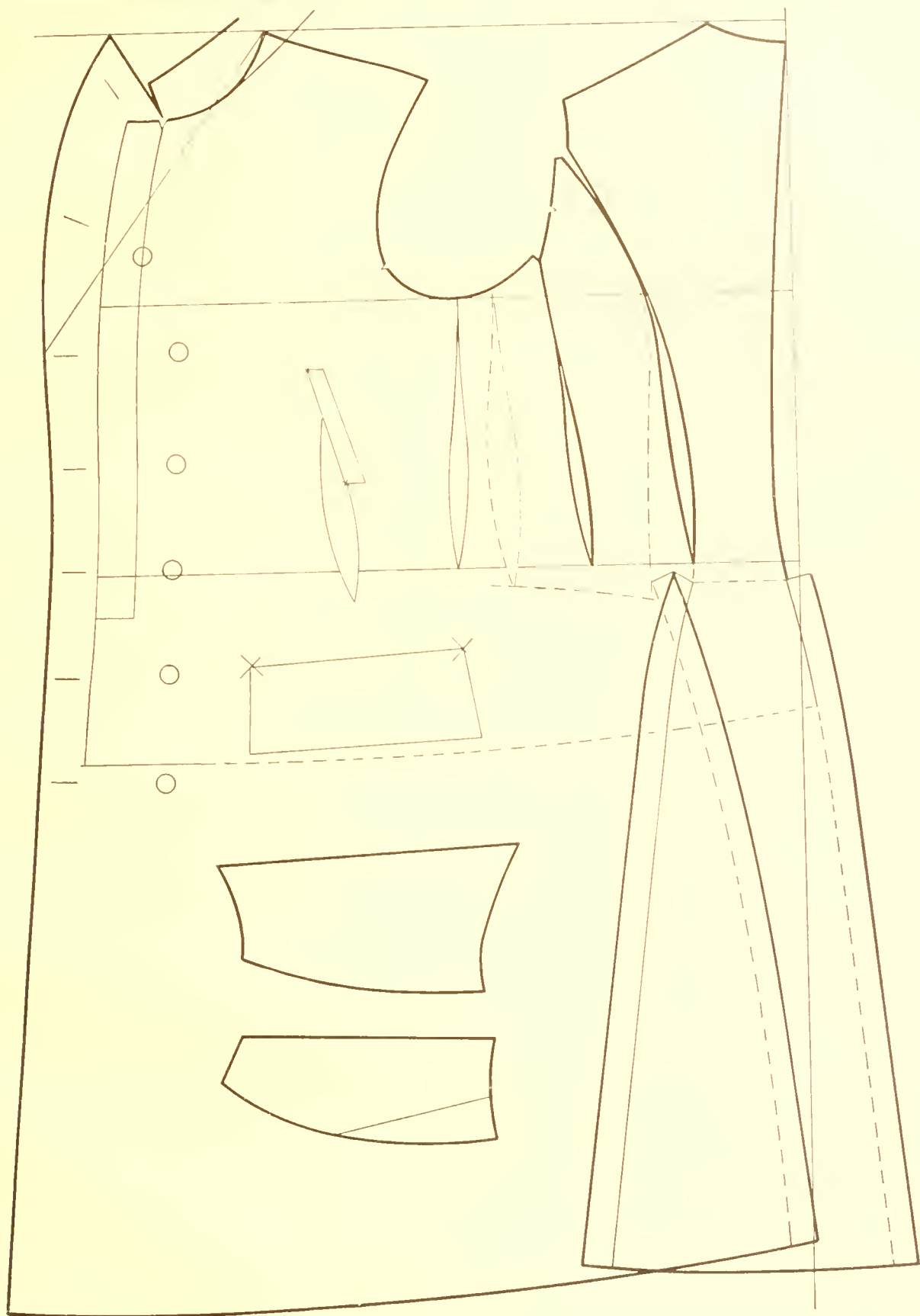
L of C.



WIDE HIP AND DRAPERY—SKIRTS.

ULSTER.

THIS garment can be produced from the No. 1, and can be of two or three pieces. This represents a frock back and side body separate, with a sack front. The effect can be changed to a sack back and sack front (two pieces). The fronts can be of any of the previously illustrated diagrams, also the whole back, if required, or transformed more to a Paddock effect; but as to form, the Paddock is nothing more nor less than the old Ulster under another name. The collars show that any form can be adapted to this garment.



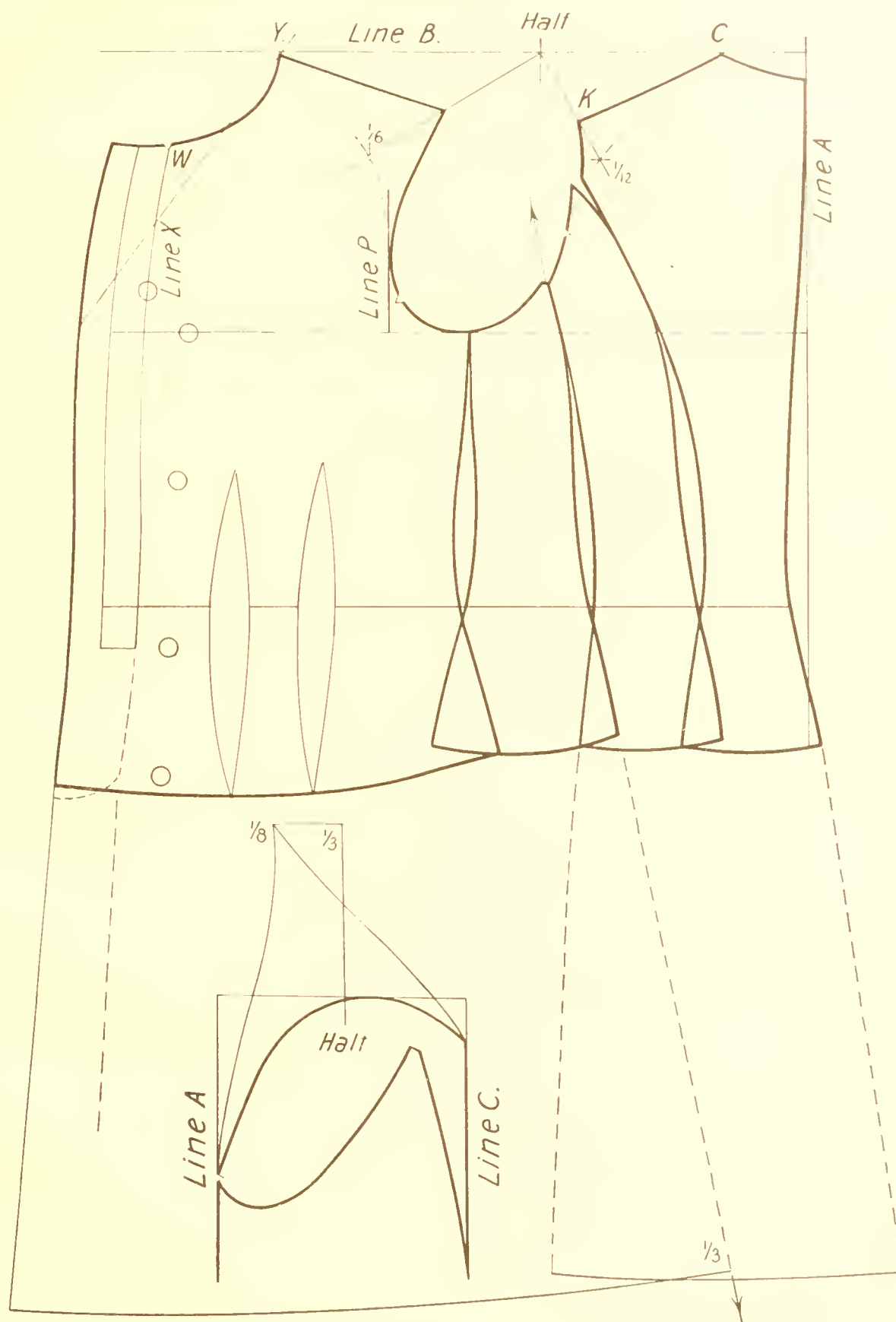
THE ULSTER.

RAGLAN.

THE Raglan Rule is as well, if not best, given with the diagram of changes as better showing the simplicity of producing, and only differing from rule draft 1 in the change from it in shoulder and sleeve formation. First establish on line B the half distance from line A to front shoulder point Y; from that point of a half distance draw line to the end of back shoulder at K, and go in on that line one-twelfth from the point; shape from C to the one-twelfth and to back notch for sleeve. Then draw line from the half distance on line B to the end of front shoulder, and go in from point of shoulder one-sixth, and shape from Y to the one-sixth and to line P, and from notch of scye. This forms the back and front shoulders.

To form sleeve: First establish on line B of sleeve a half from lines A and C; from that half established go up one-third; from the one-third go forward one-eighth; from the one-eighth shape the back to top of back sleeve and the front from the one-eighth to the front notch of forearm sleeve.

This garment can be separated into any design required, having in any the effective purpose of the Raglan shoulder and sleeve. The lemon-shaped sleeve with seam running through the sleeve from top to cuff is the easier to produce the shoulder from, though by so doing it loses much of the Raglan effect.



THE RAGLAN.

REMARKS
AND
SUGGESTIONS



REMARKS AND SUGGESTIONS.

AS the Women's branch of tailoring has now become an established business in this as well as in the old countries, belonging to that of men's tailoring and by them to be most desired to superintend, it has made a demand for cutters that makes it very essential for any one who intends following the profession of tailoring to acquaint himself with the ladies' branch of it as well as the men's, not knowing at what time he may be required to use in practice a ladies' rule and system of work, and in the practice of it he will acquire advancement in men's. Many merchants at this time are either directly or indirectly doing the ladies' branch of tailoring, and often a cutter can have a good position with the additional knowledge in the ladies' branch that he could not without. Any one learning the branch of the men's system in this work will have no difficulty in taking up the ladies' branch, as this entire work is based on the one principle throughout, and only differing as in proportion, location of points, ruling for separation, and all differences for shaping that a woman's garment differs from that of a man's. As these branches have their individual merits, one will naturally want to increase his efficiency by becoming familiar with both.

It takes less time to establish a women's business than men's, as they will advertise by recommending others to you, and acknowledge, if satisfied, where men will give no thought of it.

The most essential qualities of a cutter in the women's branch of tailoring, next to the ability of being efficient, is deportment, as without it any amount of skill will not be tolerated. Often, when a cutter has a position to fill in both men's and ladies' departments, and going from one to the other, he should be most careful in his expressions in the presence of women, as many forget, and use expressions they are accustomed to use when in the presence of men; and above all, avoid the slightest familiarity. A woman may, for the reason of necessity or for the reason that she does not know otherwise, submit to unpleasant deportment, and, if intent is wrong, it is best not to follow in any case, as nothing will ruin a good business as quickly as one or two errors in deportment.

(M)

LIBRARY OF CONGRESS



0 014 061 937 1